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ABSTRACT

Descriptions are provided of the six programs selected as award-winning innovations on the basis of universal application and potential for greatest impact for the improvement of continuing education. Each description contains this information: program name, name of principal person, name and institution to whom award would be made, source of funding, cost of program, number of participants in program, program objectives, and a narrative description/outline of the project. Winners in the category, Instructional Programs, are Medication and You: Drug Utilization among the Elderly, University of Wisconsin--Extension; An Integrated Program of Noncredit Lecture/Discussion Series in the Arts, University of Illinois at Urbana--Champaign; and Music for Senior Adults (honorable mention), University of Kentucky. The winner in the category, Student Services and Counseling, is Student Advisor Program (honorable mention), University of Maryland. In the category, Administration/Organization, the winner is The University of Wisconsin Small Business Development Center: A Model for Merged University Systems, University of Wisconsin--Extension. The winner of the final category, which may include combinations of the above categories, is Substance Abuse Education through Theatre, University of South Carolina. (YLB)

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INNOVATIONS IN CONTINUING EDUCATION

1981 AWARD-WINNING NEW PROGRAMS

Medication and You: Drug Utilization among the Elderly
An Integrated Program of Noncredit Lecture/Discussion Series in the Arts
Music for Senior Adults
Student Advisor Program
The University of Wisconsin Small Business Development Center: A Model for Merged University Systems
Substance Abuse Education through Theatre

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and
THE AMERICAN COLLEGE TESTING PROGRAM

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Approaches to Community Development. Huey B. Long, Robert C. Anderson, and Jon A. Blubaugh (Eds.), 1973. $3.00

University Extension: The Early Years in the United States, 1885-1915. George M. Woytanowitz, 1974. $3.00

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FOREWORD

Ten years ago, The American College Testing Program and the National University Continuing Education Association (formerly named the National University Extension Association) established the ACT-NUCEA Innovative Awards in Continuing Education program. The awards committee is pleased to present this compilation of the 1980-81 award-winning entries, honored in April 1981 at the NUCEA annual meeting.

The ACT-NUCEA awards are designed to honor the faculty and staff of NUCEA member institutions who are making innovative contributions that have nationwide, regional, statewide, or institutional application for the improvement of continuing education, and to disseminate information about these activities to other professionals.

Winners for 1980-81 were selected from the various categories, depending on the merit of the entries. The four award categories were:

1. Instructional Programs
2. Student Services and Counseling
3. Administration/Organization
4. Open (may include combinations of above categories)

The awards committee used the evaluation procedures developed by prior committees, which had proven to be very efficient and workable. The evaluations and selections were based on four characteristics:

1. Transferability
2. Innovative quality
3. Workability
4. Impact

The committee was especially impressed with the quality, diversity, and highly innovative and imaginative programs that were submitted.

The winning entries were selected on the basis of universal application and potential for greatest impact.

The committee expresses its appreciation to ACT and NUCEA for the opportunity to participate in this demanding but stimulating selection process.

Elinor Seidel (Chairperson)
University of Maryland
University College

Carol Stoel
Deputy Director
Fund for the Improvement of Post Secondary Education

James T. Parker
Adult Education Specialist
Office of Adult Learning & Community Education
U.S. Department of Education

Note: Some of the exhibits and appendices have been omitted. They may be obtained along with additional information by contacting the principal continuing educator at the sponsoring institution.

Program name: Medication and You: Drug Utilization among the Elderly

Name of Principal person: Eleanor M. Vogt, R.Ph., Ph.D.

Person and Institution to whom award would be made:

Eleanor M. Vogt, R.Ph., Ph.D.
University of Wisconsin-Extension
Department of Community Affairs
929 North 6th Street
Milwaukee, WI 53203

Source of funding: a grant award from the Milwaukee County Agency on Aging provided intitial funding; currently no funding is necessary.

Cost of program: $2,500 was used initially for development of instructional materials; present operational costs are minimal (cost of printing booklet and card - 25¢ per participant)

Number of participants in program: the pilot program had 687 older adults; total program participation during the past three years in Southeastern Wisconsin exceeds 5,000. The number of participants nationally is not available.

Objectives of the program:*

1) to provide an education program that is appropriate to older adults regarding the proper utilization of medications.

2) to identify the pharmacist as a proper source of information about the use of non-prescription (over-the-counter) drugs as well as prescribed medications

3) to provide a mechanism that can be utilized by older adults for keeping an up-dated listing of medications being taken that will provide important information to pharmacists, physicians and other care providers

4) develop a measurement technique to assess the impact of the education provided to older adults

*(a more detailed outline of the project's goals and objectives in attached)

Rationale for award category:

The program, Medication and You: Drug Utilization Among the Elderly, is being submitted as a Category One program because it is a no.-credit instructional program for a selected clientele which has demonstrated an impact on an urgent community program, i.e., the misuse and abuse of medications among the older adult population. The instructional materials prepared for the program, the use of pharmacists and other health and social service professionals as consumer educators in community groups and the wide spread interest -- and duplication -- of this program in other parts of the country seem to satisfy the criteria established for Category One.

Background -- the problem nationally:

The U.S. Bureau of Health Care Financing Administration reported that Americans spent 17 billion dollars on prescription and over-the-counter medications in 1979. People over 65 make up 10% of the population, yet it is estimated that one out of every four prescriptions is written for an older adult. It is also probable that this same age group consumes 25% (or better) of all non-prescription drugs sold (Davis and Smith, 1975). Lamy (1974) reports that elderly patients often receive four to five drugs and as many as 10 to 13 drugs per patient have been documented. Many researchers and practitioners point out that there is an urgent need for a better understanding of drug action in the older adult who generally is experiencing a decrease in functional capacity, energy metabolism and enzymatic processes. It seems that the possibility of drug overdose increases significantly with age. Shields (1975) reports that 90% of the elderly population taking medications experience some sort of adverse reaction with 20 percent resulting in hospitalization due to drug-induced illness. Perhaps, as many observers are beginning to note, the real drug problem in the United States exists in our older adult population.

Background -- local planning efforts:

In July of 1977 the Milwaukee Area Agency on Aging awarded a $2,500 grant to the Department of Community Affairs at the University of Wisconsin-Extension to aid in the development of an educational program focusing on the drug misuse/abuse problem among the older adult population in Milwaukee. An advisory committee was established representing pharmacists from the Milwaukee County Pharmacists Society, a social worker and two registered nurses specializing in gerontology, two communication specialists and a program evaluator from the Milwaukee City Health Department. This group spent several months preparing the instructional materials and the overall educational plan.

The committee developed the program's goals and objectives, a lesson plan for pharmacists, a pre- and post-test instrument and the key instructional component -- a medication record card and booklet entitled, "Medication and You". (Copies of each are attached.) The booklet describes how and why older adults should keep a record, with questions to ask physicians and pharmacists. The booklet also includes a discussion of the top ten categories of drugs older adults are most likely to take and points out the services senior consumers could look for in choosing a pharmacy.

Clientele:

The target audience was the older adult population in the metropolitan Milwaukee area. Initially the program was piloted in the Sherman Park area of Milwaukee which contained the highest concentration of older adults per census tract. Thirteen program sites (church or community group related) were selected for the pilot program. After the pilot was completed, in January 1978, programs were then held all over the city and the state (as will be discussed later). The Milwaukee older adult population was easily accessed at the twenty federally funded meal sites, many union retirement group meetings, social and church groups and the county senior citizen centers.

The Program:

One of the unique aspects of the educational program is that while ideally the presence of a pharmacist or other health or social service-related professional is desirable, the instructional materials are simple enough that a group facilitator can "walk thru" the presentation. However, since one of the program objectives was to point out the pharmacist as a community resource, it obviously enhances the program to have a pharmacist present.

The cooperation of the Milwaukee County Pharmacists Society made it possible for us to identify local neighborhood pharmacists who practiced in or near the program site so that followup communication and information was available to the participants if needed. The program itself consisted of distributing the medication record cards and booklets and walking through the booklet to explain the points and answer questions. The program generally takes atout one to one and one-half hours.

Impact on individual program participants:

Of the 687 senior citizens attending the original set of 13 programs in late fall of 1977, 432 completed the pre-test questionnaire and 210 or 50% returned the post-test survey mailed out three months after each program presentation. (A copy of the evaluation summary is enclosed.) Ninety-nine percent reported that they liked the program presentation. Most respondents (58%) reported that they read the booklet once and 37% read it two or more times. Forty-eight percent of the respondents indicated that the medication record card was useful. Thirty-seven percent indicated that thby actually used the card. Twelve percent of the respondents indicated that since the program they had made changes in using their medications, such as, "took drugs as scheduled", "read labels on non-prescription drugs", and "discarded old medication". Seventy-nine percent indicated that since the program they were more inclined to follow their

doctor's instruction. A cross tabulation of the individual respondents pre- and post-test questionnaires indicated the following positive changes in medication utilization since the program:

1) 20% or 40 respondents began to keep records of their medications
2) 11% or 24 respondents sought information from their pharmacists for the first time
3) 12% or 25 respondents began to read the labels of non-prescription drugs
4) 17% or 36 respondents began to request easy-open containers
5) 19% or 39 respondents indicated a greater willingness to direct questions regarding drugs to their doctors and pharmacists
6) 30% or 62 respondents discarded their out-of-date medications

Impact on institutions and community:

During the past three years over 5,000 older adults in the southeastern Wisconsin area have participated in the Medication and You program. The Milwaukee City Commissioner of Health cited the program as one of the "most worthwhile" projects in which the city and the Commission on Aging have played a part. The Milwaukee County Pharmacist Society now has an active list of 30+ pharmacists who will not only make themselves available, but are very interested in doing consumer education. In addition, this program has been shared with the members of the State Pharmaceutical Association, the 150 pharmacy interns in Wisconsin, the faculty and staff at the University of Wisconsin School of Pharmacy, and the 70 Wisconsin Bureau of Aging Site Directors throughout Wisconsin.

In June of 1978 the Office on Aging, Region V, DHEW requested that we provide a training program based on the Medication and You project for their office and people involved in programs on aging, drug and alcohol abuse and state government from Region V.

The following is a sample of some of the organizations and agencies that have requested programs during the past three years: the American Pharmaceutical Association, the American Society of Hospital Pharmacists, the National Drug Congress, the Midwest Geriatric Center, the Michigan Pharmaceutical Association, the University of Michigan School of Pharmacy and their Institute for Gerontology. The Ohio Commission on Aging in cooperation with the Ohio Department of Health and the State Board of Pharmacy is now implementing the Medication and You program on a statewide basis. The December 1979 issue of DRUG THERAPY spotlighted the "Medication and You" booklet and record card as one of the most valuable consumer education tools available today. Over 100 requests for information about our program and materials have been received from universities, health care institutions and community groups from all over the country. We have distributed/sold over 40,000 booklets and cards and we are now in our third printing.

To date, very few problems have emerged in program implementation. The only real problem seems to be in having the resources constantly ready to meet the need. Program requests for Milwaukee County alone still average four to five per month. The national recognition the program has received along with the constant request for materials, information and presentations can be somewhat taxing on our limited resources. But we subscribe wholly to the Extension philosophy that our role is to help people help themselves. In that light we are trying to make all our materials readily available for role modeling and duplication -- after all, the highest form of compliment is imitation.

References

Davis, Richard H. and Smith, William K. (Eds) Drugs and the Elderly. Ethel Percy Andrus Gerontology Center, University of Southern California, Los Angeles, 1975.

Lamy, Peter P. "Geriatric Drug Therapy." Clinical Medicine, May, 1974.

Shields, Eldonna M. "Introduction to Drugs Therapy for Older Adults." Journal of Geriatric Nursing, March/April 1975

Health Care Financing Review. Summer 1980.

Program Name:

AN INTEGRATED PROGRAM OF NONCREDIT LECTURE/DISCUSSION SERIES IN THE ARTS

Name of Principal Person(s) Responsible for Entry:

Joe F. Donaldson, Assistant Head, Extramural Courses
Daniel J. Perrino, Associate Dean, College of Fine and Applied Arts

Person(s) or Institution to Whom Award Would be Made:

University of Illinois at Urbana-Champaign

Source(s) of Funding:

Fee-income based program to defray all direct costs and portion of indirect costs

Cost of Program:

Total direct cost of each series ranges between $1,500 - $2,000

Number of Participants in Program:

75 in the two lecture/discussion series that have been offered to date (one in Spring 1980 and one in Fall 1980)
Two series are scheduled for Spring 1981.

Objectives of Program:

To build bridges between the general public, artists and the art they produce by using instructional techniques that demystify the arts and by integrating the content of each lecture/discussion series and the contents of several series on the arts.

An Integrated Program of Noncredit Lecture/Discussion Series in the Arts

Introduction

The Office of Continuing Education and Public Service and the College of Fine and Applied Arts and its departments at the University of Illinois, Urbana-Champaign, began offering noncredit lecture/discussion series to adults in the Spring of 1980. The major purpose of these series is to demystify the arts by building bridges between the adult public, artists and art. Two types of series have been offered. One, called "Exploring the Arts" provides participants with an introductory look at many arts, ranging from architecture to ceramics. The other type builds on the first and focuses on one of the arts considered in "Exploring the Arts." Lecture/discussion series on the opera and theater are examples of this second type of series.

To date these series have attracted 75 adult participants. Instructors come from the regularly appointed faculty of the College of Fine and Applied Arts. Participants are taken to the artist's place of work so they can become familiar with the setting and climate within which a work of art is produced.

This program continues to be developed around the themes of (1) integrating the content of each series and the contents of all series, using "Exploring the Arts" as the introductory experience so participants can become more intimately acquainted with a variety of arts and the climate in which the arts flourish; (2) breaking down barriers between the general public and the world of art; and (3) encouraging participants to take advantage of opportunities to experience the arts

in their communities and beyond.

Rationale For Entering the Instructional Programs Category and Program Objectives

This program was developed in response to ever growing requests from adults in Champaign, Urbana and surrounding communities for informal learning opportunities to meet their personal enrichment and professional development needs. Lecture/discussion series in the arts were offered in an effort to match a unique resource of the university--the quality of its arts faculty and facilities--with the general publics' interest in personal enrichment through a better understanding of art in its many forms.

The introductory series, "Exploring the Arts," covers a wide variety of arts, including architecture, chamber music, jazz, orchestra, theater, opera, dance, painting and ceramics. This series has been designed to give participants a "behind the scenes" glimpse into the process of many art forms. The intent is for each participant to emerge from this ten week series more intimately acquainted with the various arts presented and with a deeper understanding of the settings and climate in which all the arts flourish.

The other major form of lecture/discussion series in the arts builds upon the first by providing an in-depth look at one of the several arts considered in "Exploring the Arts." To date, this second type of series has focused on two of the arts--opera and theater. These series are unique in that each is designed around an actual production and performance of an opera (e.g., Carmen) or a play (e.g., A Midsummer

Night's Dream) offered by the University's Opera and Theater departments.

These eight week series consider the musicology and/or history of the work, its staging, costume design, lighting, direction and musical components. Participants are given opportunities to observe rehearsals--and, therefore, the work in various stages of production. These series end with participants attending the work's opening night performance and reviewing the work as performed.

As noted earlier, the overriding purpose of this instructional program is to build bridges between the general public, artists and the art they produce. Two curricular and instructional ingredients are central to this purpose: integration and instructional techniques that demystify the arts. The way each is approached is both unique and innovative.

Integration. If participants are to be given a comprehensive view of the arts, integrating the content of each lecture/discussion series and the contents of several series is essential. Integrating the content of a series has been accomplished in two ways. First, each series has a coordinator whose major responsibilities include (1) helping to plan the series, so its various components fit together and contribute to each other; and (2) attending each session of the series to provide continuity and an integrating link among the several disciplinary perspectives presented. In each case, the coordinator is a faculty member who is knowledgeable about all the arts presented in a series or the various aspects of producing a work of art, like opera or theater. In "Exploring the Arts," for example, the coordinator takes responsibility for informing each session's instructor of the series' purpose and what partici-

pants have experienced and will experience in the series, so each session fits into the whole. The coordinator also takes responsibility for helping participants become aware of the unifying principles, concepts and processes of all the art forms considered, so the overall purpose of the series can be achieved and the series maintains continuity and coherence. The coordinator of series on the opera and theater assume similar roles. But besides this, the coordinator must help participants understand how several arts and artists contribute to the production of the work. For example, as successive sessions consider stage lighting, costume design and music, the coordinator can help participants understand how all these components come together to make A Midsummer Night's Dream a distinctive work of art with unique meanings and messages.

The second mechanism used to achieve integration within a series is the use of panel presentations. "Exploring the Arts" concludes with a panel discussion that considers the present status of arts in our society. Members of the panel include persons familiar with all the arts, as well as artists who have made presentations earlier in the series. The purpose of this session and the panel is to explore the unifying principles and concepts present in previous sessions and the way the arts reflect and shape society. Panels also are used in the series on theater and opera. But in these series, panels are used to allow those who share in a work's production to discuss how the components for which they have responsibility contribute in coordinative fashion to the production of the opera or play.

Integration within a series is not enough, however, if adults are

to be given a comprehensive view of the arts. Lecture/discussion series on particular art forms, like opera or theater, are planned. then, to build on the introduction the art form is given in "Exploring the Arts." To date, the faculty members who have presented in "Exploring the Arts" also have been involved in planning and teaching in series on a particular art. Planning to relate the two types of series has been handled in a relatively ad hoc fashion by the Associate Dean of Fine and Applied Arts and staff members of the Office of Continuing Education and Public Service. However, a movement is now underway to involve representatives from all art departments in a planning committee so the integrated noncredit curriculum described can be expanded to other art forms besides opera and theater.

Instructional Techniques that Demystify the Arts. The general public often believes the arts exist in a world set aside from day-to-day experience and are to be viewed at a distance and as a product of the efforts of very gifted people. The purpose of these lecture/discussion series is to demystify the arts: to show participants that art is part of our everyday existence and is present all around us, to illustrate that artists are only people gifted in special ways and that both they and the setting and process of their art are both approachable and understandable. To accomplish this purpose, certain barriers must be removed between participants, and the artists and their art. These series seek, then, to build bridges between the public and artists through several special instructional techniques.

First, the class is taken to the artists in the environment of the art form. In "Exploring the Arts," no classroom is used more than once.

For instance, architecture is discussed in the first session in an architect's home and studio, which was developed from an old wagon factory in downtown Champaign. The session on theater takes place on a stage of the University's Krannert Center for the Performing Arts. And the exploration of painting is held in the gallery of the Krannert Art Museum. The opera and theater series are located exclusively in the Krannert Center for the Performing Arts. Class is held in rehearsal halls, costume and stage design studios and shops, the lighting control room and on stage, so participants can view and feel first hand the activity, excitement and anticipation underlying the work's production. The purpose of taking participants to the artists in their studios and other work places is to alleviate the intimidation posed by large and affluent theatres and museums and the mystery of artist's studios which are often tucked away from public view.

Second, series sessions are designed so participants can interact directly with artists. Each session follows a two hour format: in the first hour artists make a presentation, explaining their art and the creative process they use; in the second hour participants are given an opportunity to discuss the presentation with each other, the presenter(s) and coordinator. Both presentation and discussion are aimed at helping participants gain better understanding of artists as people, of the creative process artists engage in and of the language of the arts. Particularly important here is that a common language is developed between the artist and participants so that everyday and artistic experience can be bridged more easily by all.

Third, participants are given opportunities to observe art in

process--whether as an opera in rehearsal or as an unfinished pot in a ceramist's studio. Art is communicated to participants, then, not only as a product, such as a painting in a museum or a play being performed, but as a process that need not go beyond understanding or appreciation.

Finally, a response to art by participants is built into every series. For example, "Exploring the Arts," was opened with actual performances of dance and dramatic reading, and modern and traditional jazz were covered with a live performing group. The opera and theater series have the opening night performance of each work built in as a special series session. The purpose of this built in response is to focus on the product of the creative process and help participants get over any hesitancy they might have in going to museums, attending plays, operas and concerts at performing centers.

A related objective of these series is closely tied to this fourth means of demystifying the arts. It is hoped that participants, having taken these series, become more aware of the superb art resources available in their own community and will take increasing advantage of these resources, so their lives in turn will be enriched.

Traditional art appreciation classes focus on the product through recordings and slides, the artist is never met and the environment of the art is never experienced. In contrast, these series are innovative because, in demystifying art, they focus on both process and product, take the class to artists' places of work and allow direct interchange between participants and artists. In this way, these series seek to break down barriers and build bridges between the general public and the world of art.

Planning

Planning this program of integrated lecture/discussion series in the arts has been a joint effort of the Office of Continuing Education and Public Service and faculty members in the College of Fine and Applied Arts. Within the Office of Continuing Education and Public Service, several units have been involved, including the Division of Extramural Courses and the Division of Continuing Education in Music, which has been instrumental in developing series around musical performances, such as opera. Series have been planned in response to information provided by a Community Noncredit Advisory Committee and suggestions for noncredit offerings provided by participants in the noncredit program either through course evaluations or meetings with participants.

As noted earlier, expansion of this program is planned. "Exploring the Arts" will remain the introductory and central learning experience from which other series are developed. Additional series on particular art forms, such as jazz and orchestral music, are now under consideration. The development of a committee composed of representatives of College of Fine and Applied Arts departments and the Office of Continuing Education and Public Service will be used to develop the program further, so additional arts can be considered in depth. Lecture/discussion series of varying lengths on painting, architecture, dance and other arts are anticipated.

Clientele

The major characteristic of participants in these lecture/discussion series is their diversity. Among the 75 people who participated

during the Spring and Fall of 1980, are: (1) people in their mid-twenties and people eighty years old, (2) people who know little about art and people who know much about art but want to know even more, (3) couples who attend, to develop further a common interest, (4) persons who are retired and persons who work in occupations ranging from attorneys and teachers to homemakers. The common denominator among them is a desire for personal enrichment and a better understanding of art.

Specific Impact

All series offered so far have been highly successful and it is anticipated that series offered in future semesters also will be successful. The demand for these series has been so great that many people have been turned away because an enrollment limit is needed to maintain a class size conducive to a quality learning experience. The success of these series points to the fact that adults are concerned with their personal development as well as with their professional development. Enrollment in this program indicates that well-developed learning opportunities of this type meet a learning need often overshadowed by continuing education's current emphasis on noncredit programming aimed at maintaining professional competence.

Perhaps the greatest impact of this program is the function it has served in bridging the gap between people and the arts. This impact and the importance of helping people enrich their lives through participating in these learning opportunities is evident in the following comments made by participants:

> "Excellent course! What a wonderful thing the University is doing by making these classes available to the 'townspeople'."

"A strong point was 'the fact that much of the course was doing' instead of 'talking about' jazz, opera, etc."

"I wanted to learn about the arts in our community and feel that this has been a very worthwhile experience."

"I always felt at ease and encouraged to comment."

"We met in so many different and interesting locations, many of which were so intriguing in themselves."

"I enjoyed all the professional personalities involved in teaching the course; it was easy to see why each person is so highly regarded."

"The various meeting places added to the overall experience."

'The Coordinator's exuberant personality encouraged participation.",

"The variety of performing artists and professionals in different fields giving first hand information" was a strong point of the course.

"Far exceeded my expectations."

In addition, these series give the artists who serve as instructors and coordinators an opportunity to work directly with adults in an educational setting, which in turn helps them gain a better appreciation and understanding of adults as learners and of instructional and planning methods appropriate for an adult audience.

Summary

The integrated program of lecture/discussion series in the arts offered at the University of Illinois, Urbana-Champaign has been very successful, both in terms of the community's response to the program and faculty members' interest in offering it. It has served to get the general public and the arts together in a manner that benefits both: participant's lives are enriched, and a more appreciative and understanding clientele is developed for the arts. Because this program has been

highly successful and because of its problem-free development, it is believed that it can serve as a model for programming by other universities that have similar human and physical resources in the arts.

Program Name: Music for Senior Adults

Name of Principal Person(s) Responsible for Entry:

Stephen Langston, Donald Hoffman, Jessica Davidson

Person(s) or Institution to Whom Award Would be Made:

University of Kentucky

Source(s) of Funding: Initial fr general U budget. Expect to expand fr Trust Fund to expand above present level of funding.

Cost of Program: Direct: Instructor ($8,000) & Music ($2,000) facilities free fr church

Number of Participants in Program:

actively enroll @ 100

MUSIC FOR SENIOR ADULTS

A Program of University Extension

of the

University of Kentucky

Introduction: The University of Kentucky has pioneered many educational activities for senior adults; the world famous Donovan Fellowship program, begun in 1964, has enabled literally thousands of retired persons to attend the University tuition free. In arts for the elderly, the University has emerged as a national leader in the past decade with strong programs in visual arts, writing, and drama. Additionally, the National Council on Aging chose UK as the host school for a regional conference on "Arts and the Elderly" in 1978[1]. Now, through its music program for senior adults, the University of Kentucky is establishing another guidepost for excellence in arts programs for the elderly.

The program embraces several musical activities: instrumental, both solo and orchestral experiences; choral music in the form of mixed choir; and a course in music appreciation. All activities were offered at no charge to participants and were held in the facilities of a local church[2], which became almost a co-sponsor of the program. While the program was partly recreational, the

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[1]See Sunderland, J., Education: An Arts/Aging Answer, National Council on Aging, 1979.

[2]The Church, Broadway Christian, provided space, helped with music arrangements, and permitted the use of pianos and sound equipment for rehearsals and performance, all without charge.

purpose was much broader: to prove that senior adults are capable of producing high quality music. Specifically, one aim was to show that older Americans need not settle for the "bang and clang" or "kitchen band" styles of music. Because the director, Jessica Davidson, (herself a retired public school teacher), recently completed a doctorate[3] in music for the elderly, the participants had the benefit of the most recent research in the area.

There is nothing particularly new in the idea that musicians can perform well into their senior years; in fact, there are many outstanding examples which come readily to mind. What is new, innovative -- almost unique -- about this programs is that it is designed specifically and exclusively for senior adults with their special needs and desires taking precedence over tradition. Furthermore, participants did not need previous musical experience as beginning lessons in instruments such as dulcimer, recorder, and autoharp were offered. The first public performance involving some one hundred participants was held in the UK Center for the Arts on December 9, 1980. By all accounts the program has succeeded musically and socially. What the University of Kentucky has accomplished can serve as a model for others who wish to provide high quality music programs for senior adults.

Rationale The music program is entered as an instructional program, as opposed to the other categories available, because a large part of the activity is instructional in nature. There is sometimes a tendencey to think of arts activities for the elderly

[3]Davidson, Jessica, "The Status of Music Programs for Residents of Sheltered Housing, Nursing and Domiciliary Care Homes in Maryland," dissertation, University of Maryland, 1978.

as strictly leisure -- recreational in nature. The intent of this program was to provide a serious musical experience which required dedicated effort on the part of the participants. One member of the chorus reported that he was rejuvenated by the chance to strive for excellence once again, a telling and common evaluation of the activity.

Like many good ideas the underlying theme of "Music for Senior Adults" sounds so simple that one expects to find numerous programs which embody it. To the best of the knowledge of the program director and others in the UK Council on Aging there are very few, if any, similar programs in the United States. The seriousness of intent, the specificity for older persons, and its comprehensiveness all distinguish this program from its counterparts at other institutions.

Program Objectives. Each aspect of the program has carefully developed, measurable objectives for the participants. Since these are too numerous and repetitive to list here, a sampling from each area is included. A complete listing is available upon request.

Chorus: Each member will:

(1) Become proficient in carrying a part in a mixed chorus.

(5) Develop a sense of pride in singing together both in rehearsals and concerts.

(7) Develop a level of profieiency so that he/she can sing in choirs, choral groups and/or as a soloist if desired.

Orchestra: Each member will:

(1) Relearn playing techniques and skills whenever this is essential to their performance.

(5) Develop proficiency in that he/she could appear in concerts by the orchestra.

(7) Develop proficiency to the level where he/she can play in home settings for friends and relatives.[4]

Instrumental Lessons: Each member will:

(1) Develop music reading skills

(3) Develop fluency with the instrument in that he/she can play in church, civic groups if desired and will play at home for family and friends.

(7) Derive enjoyment from the social aspects of class lessons.

Music Appreciation:[5] Each member will:

(2) Learn the backgrounds of these songs and aquire information concerning the composers.

(6) Develop an overall appreciation of twentieth century music as applied to these decades.

Of course the aims of University Extension are much broader than the behavioral objectives used to measure the progress of participants. One of the compelling reasons for underwriting this program, as mentioned earlier, was to prove that high quality, serious music programs for senior adults are possible: to disavow, as it were, the bang and clang and kitchen band styles as the only ones available for older persons. University Extension sought to extend its services to new groups of older citizens[6]

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[4]An interesting outgrowth of this avowed aim is the jazz ensemble formed by members of the orchestra.

[5]This course covered the music of the 20's, 30's, 40's, and 50's, decades of particular interest to class members.

[6]The Chronicle of Education, December 8, 1980 has an article describing typical participants in educational activities for senior adults.

through the music program, an objective which accounts for the location in a centrally located, downtown church. Since musical ability and appreciation are not respectors of education, occupation, or income level, "Music for Senior Adults" appealed to retired blue collar workers, homemakers, and members of ethnic minorities as well as more traditional participants.

Clientele. The program was open to anyone past their fiftieth birthday but very few participants were below age 60. The median age was 67 with an age range from 51 to 81; nearly 60 percent of the participants were between 60 and 70 and some 37 percent were over age 70. In almost any program for senior adults it is expected that women will outnumber men. This program is no exception but a surprisingly large proportion, 45 percent, were male (Many of the men were in the orchestra, but men participated in all phases of the program). Most participants described their musical background as modest (55 percent) but a substantial portion (nearly 30 percent) indicated music was a relatively new activity for them. Given the age range represented in this program it is mildly surprising that some 30 percent of the participants are employed, most on a part-time basis.

Planning Efforts. In a broad sense, the entire doctoral study of the program director, Dr. Jessica Davidson, can be construed as background planning for "Music for Senior Adults." Specific planning began in April, 1979, when Dr. Davidson took up residence in Lexington and began work for the Council on Aging. Initial assessments of need were made by questionnaire to Donovan Scholars at the University of Kentucky. The primary purpose of this survey was to gauge the level of interest in various musical activities;

a secondary purpose was to publicize the opportunities available and encourage early registration. Because there was a desire to involve senior adults from nearby towns Dr. Davidson visited civic clubs and senior centers to promote participation by populations not generally served by the University.

Because the program was so new, both in fact and in concept, a great deal of planning went into such activities as procurement of supplies and music, designing and setting up courses, and coordinating classes and rehearsal schedules with other activities. The success of these planning activities is partially measured by the success of the program: in this sense the planning efforts were superb. In a more direct manner the value of planning efforts can be measured by the smoothness of the resulting operation. The fact that a public performance was possible only three months after the beginning of the program indicates that most of the effort was spent on music rather than on solving unanticipated problems.

Impact. There is no doubt that "Music for Senior Adults" has had a profound impact on many of the participants. Music provides them with an opportunity to once again strive for excellence and to receive public acclaim for their accomplishments. For some of the participants, this program permits the continuation of a lifetime devoted to music; for others, it is the fulfillment of the dream of a lifetime. For all, there is the sense of being part of a larger group, of making a contribution to a total effort which is greater than the sum of its parts.

It is more difficult to judge the impact on Lexington and the surrounding area. Certain aspects of the program such as

the bringing together of persons from diverse backgrounds for a common endeavor are bound to have positive, long-term effects on this community. Further, public performances by the several groups will lead to enhanced self-image among other senior adults as they realize that age is not an essential barrier to the pursuit of excellence.

The greatest impact of this program, as it becomes more widely known and understood, will be on music programs and on programs for senior adults. The demonstration that serious music is possible in an activity of this kind together with the understanding that a substantial number of senior adults desire this kind of effort will lead to many activities modelled on "Music for Senior Adults."

Problems and Solutions. Because of the nature of the program and its newness, a number of seemingly trivial problems presented planners with unexpected levels of difficulty. The first of these was location. By the time the list of requirements was complete -- on all bus lines, adequate parking, large and small rehearsal halls with pianos, access to handicapped and elderly, and availability during the day -- it seemed that no such place could be found. However, Broadway Christian Church met all the requirements and has graciously offered its facilities for the life of the program.

Other problems, more directly related to the music and age aspects, were encountered and solved. For example, many of the instrumentalists suffered from impaired hand flexibility, requiring, in some cases, simpler arrangements of the music. A similar problem with decreased vocal range in the mixed chorus dictated a

more limited choice of music to be performed. Impaired vision was very common among program participants requiring the use of specially-prepared large note scores and extra markings in bright colors on the choral music. Participants who suffer from arthritis were provided with comfortable seating arrangements rather than being required to stand during choral rehearsals and performances.

Conclusion. "Music for Senior Adults" is a well-planned, successful program which will grow in its own right and its influence on other programs across the country. It has become an integral part of one of the oldest educational programs for older persons in the country and will contribute materially to the continuing success of the Donovan Fellowship for Senior Citizens program at the University of Kentucky.

Manuscript prepared by

Stephen Langston, Dean, University Extension

with the assistance of

Donald Hoffman, Director, UK Council on Aging

and Jessica Davidson, Director, Music for Senior Adults

Program Name: Student Advisor Program

Name of Principal Person(s) Responsible for Entry: Jeffrey J. Papa

Person(s) or Institution to Whom Award Would be Made: Jeffrey J. Papa and University of Maryland University College

Source(s) of Funding: None

Cost of Program: None. Volunteer based program.

Number of Participants in Program: Seventeen student advisors

Objectives of Program:

1) To enable current adult undergraduate students to act as professional academic advisors.
2) To serve more efficiently the adult population of University of Maryland University College.
3) To provide student advisors with communication and administrative skills needed to serve as effective academic counselors.

Student Advisor Program

As the ranks of part-time students grow and as lifelong learning becomes the norm, institutions of higher education are having to adjust their services to the needs of adult learners. University of Maryland University College (UMUC), whose mission is to serve part-time, nontraditional students, has been successful in meeting these students' needs by remaining flexible in course scheduling, offering courses throughout the state, and providing specially tailored support services. Academic advisement is one such service, vital to recruiting, helping, and retaining students.

UMUC's staff of seven full-time and seven part-time advisors annually counsel over 10,000 people. To help meet the demand for advisement, especially during evenings and weekends, and to stretch resources at a time when budgets do not stretch, in fall 1980 UMUC initiated the Student Advisor Program, under which seven undergraduates assist in academic advisement while earning Cooperative Education credit. Each student advisor is a currently enrolled, degree-seeking UMUC student.

Although the use of paraprofessional advisors is not new in itself, having been tried successfully at a number of other schools, University College has, in an innovative way, adapted the system to the continuing education setting. By offering the student advisors the opportunity to earn credit for their experience, the program offers three-way benefits: to the campus, to students seeking advisement, and to the student advisors themselves. In its first semester of operation the Student Advisor Program has doubled UMUC's evening and weekend advising capabilities as well as provided training, experience, and academic credit for the participants. The program is entered here in the open category since it is a credit course as well as a student service.

Planning and preparation were carried out by Jeffrey Papa, who was selected on a half-time appointment as coordinator of the Student Advisor Program. Selecting competent advisors was essential to the success of the program. Eligibility requirements include degree-seeking status, a 2.5 cumulative grade point average, demonstrated sincerity and commitment toward higher education, and developed career interests in the behavioral and social sciences. And, of course, qualities such as being genuine, empathetic and a good listener are extremely desirable.

For the first semester of the program, forty University College students applied. After all applications were reviewed, fifteen candidates were invited to a half hour interview with the coordinator. During this interview session, candidates were informed about the objectives of the program, shown simulated advising situations (e.g., students who are unclear of their career goals or are hostile) and assessed for their ability to develop communication and administrative skills. Each applicant learned that he or she must attend a seven-week intensive training program and be able to work as a student advisor six hours per week for the fifteen-week semester. As a result of the fifteen interviews, seven people, 1 man and 6 women, were asked to participate in the program.

The seven-week intensive training course, taught by the coordinator, precedes the semester's field experience. Training is vital because its contents are indispensible for advising and because it introduces participants to theory and literature about advising adult students. Training enables participants to develop communication skills, including listening and trust building, and administrative skills, including how to do transfer evaluations. Additionally, each student is expected to complete a learning contract as in all UMUC Cooperative Education placements. The learning contract specifies eight behavioral objectives, the manner in which these objectives are to be achieved, and the criteria for and method of evaluating the student's achievements.

These are the objectives:

1. To understand the goals and mission of University College;
2. To develop an awareness of academic standards, degree options and course selections affiliated with University College;
3. To establish listening and communication techniques, including rapport building and empathy skills;
4. To become cognizant of the various academic programs and student services available;
5. To further develop one's style as disseminators of academic information, academic facilitators, and leaders;
6. To avail oneself of appropriate references regarding University College and the concept of lifelong learning;
7. To develop career counseling skills;
8. To understand the advisor/advisee relationship.

The field experience consists of 90 contact hours, or six hours a week of advising. For the first three weeks of the semester, each student advisor observes advising sessions of other staff persons. After completing the observation segment of the program, the student is eligible to conduct individual advising sessions. Student advisors hold half hour appointments with current and prospective University College students. The complexity of the advising sessions varies, ranging from a brief orientation to the college for a newcomer to a verification of graduation requirements for a senior. So that expectations for the advising session be realistic, each advisee is informed that he or she will be meeting with a student advisor.

Student advisors work primarily during the evening hours (5:00 to 8:00 p.m.). They can perform tentative, not official, evaluations. Each student advisor is a trained generalist, able to orient students to all study concentrations available at University College. Responsibilities given to student advisors are extensive. Typically, they evaluate educational transcripts and military

records, assist students in course selections and curriculum planning, and develop educational and career objectives. A student advisor, after evaluating a client's educational documentation, prepares a tentative prospectus of the advisee's curriculum reflecting courses completed and remaining requirements.

Delegating the management of the program to a single administrator created a reporting relationship between students and the coordinator enabling him to use leadership techniques. In addition to having direct influence in the recruitment, selection and training of student advisors, the coordinator is expected to 1) be familiar with individual student's strengths and weaknesses in advising skills; 2) conduct periodic individual sessions with students to discuss problems, reactions and strategies for future advising appointments; and 3) assign a final grade.

To supplement the coordinator's evaluation, each advisee is asked to complete a reaction form focusing on the student advisor's skills and abilities. This measure assesses the advisee's perception of the student's competence, interest and level of understanding. During the first semester, several advisees indicated that they were very well pleased with the students' abilities and insights. Also, each student advisor is asked to complete a reaction form assessing his or her own skills and limitations. This evaluation enables the student advisor to express feelings about the recent advising session. The program coordinator keeps all evaluation forms so that they can be used during mid-semester and final evaluations.

In all, the Student Advisor Program has enabled its participants to understand the intricacies of higher education, the administrative structure of an educational institution, and the counseling skills needed in an effective advisement session. And they have developed increased feelings of self-worth, confidence and valuable interpersonal skills.

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Their commitment to the program was illustrated well in their designing and implementing an Orientation Open House for Prospective Students in December, an extra activity beyond program requirements.

Further, that five of the seven original participants have chosen to continue for another semester--and that they have achieved well enough to be accepted--attests to the success of the program. Outstanding advisors can continue and are awarded a tuition scholarship to do so.

For the spring 1981 semester, the program's second semester of operation, the coordinator will select ten additional new participants. In order to address the administrative problems of an expanding staff, the program coordinator has selected from among the existing staff two student advisors interested in co-training the ten new staff members for the spring semester. Co-trainers will be present at all training sessions, assist in orienting the new staff and serve as mentors throughout the semester. All current student advisors wanted to be considered for the co-trainer positions. The staff felt that this additional experience would enhance their career development.

Although many institutions have employed paraprofessionals, incorporating a staff of adult students is rare in institutions committed to continuing education. The UMUC Student Advisor Program has successfully developed a staff of adults to serve as professional academic advisors for a general baccalaureate institution. This program has demonstrated its workability and relevance in continuing education. Adopting a staff of paraprofessionals benefits not only the program participants, but also the supporting institution. A student staff is typically cost-efficient and a source of needed personpower, a resource applicable in myriad settings.

Program Name: University of Wisconsin Small Business Development Center

Name of Principal Person(s) Responsible for Entry: Robert W. Pricer
Wesley T. Mott

Person(s) or Institution to Whom Award Would be Made:

University of Wisconsin-Extension

Source(s) of Funding:
State of Wisconsin
Small Business Administration
Smith Lever
Upper Great Lakes Regional Commission
State Energy Office
Trade Adjustment Assistance Center
Wisconsin Private Sector Initiative Program

Cost of Program:

$1,332,000

Number of Participants in Program: 90,000

Objectives of Program:

- To provide convenient, effective "one-stop" management assistance to Wisconsin small businesses.
- To mobilize existing educational institutions, including the University Extension county network, and government agencies to coordinate and facilitate such assistance.
- To stimulate academic research on neglected topics of concern to the small business community.
- To create a healthier economic climate by providing practical information and training to current and prospective entrepreneurs.
- To promote a fuller understanding of the crucial role of small business in the economy of Wisconsin and the nation.

The University of Wisconsin Small Business Development Center:

A Model for Merged University Systems

Rationale:

Recent developments in Washington indicate an increasing awareness of and commitment to the American small business community on the part of the Congress, the President, and public policy-makers. The first-ever White House Conference on Small Business in January 1980 concluded a year of local and regional activity to set an agenda of small business issues and problems. And the Small Business Development Center (SBDC) Act of 1978 points the way to major new responsibilities and opportunities for universities to carry out actions on that agenda.

The University of Wisconsin, designated the nation's ninth SBDC on December 28, 1978, was the first university so designated to be part of a merged university system,* with the ability to deliver services statewide. At the same time, it had to confront unprecedented problems in adapting the SBDC to an existing and extensive organizational framework. Wisconsin's response was to develop a unique system for delivering education and counseling to the state's small business community. As federal support for the SBDC concept continues to grow, Wisconsin's experience is a model for emerging SBDC's, especially those at merged universities with extension services. Many universities are organized to mobilize academic and governmental resources to help agriculture; and big business for years has benefitted from consultation by business faculty. Only with enactment of the SBDC Act has such assistance become available to the small business community.

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*A geographically diffuse University system operating under a single administration to provide for the development and delivery of educational programs and services.

Small Business Development Centers are designed to provide comprehensive on-site management assistance to current and potential small business owners. The Small Business Administration in 1977 named pilot SBDC projects in eight states to assist in expansion of existing businesses and establishment of new enterprises. SBDCs aim to stimulate the involvement of faculty in tackling small business problems, and to cut red tape by coordinating the existing services of a number of government agencies.

To facilitate delivery of services, the SBDC relies upon the existing UW-Extension network. The SBDC maintains a coordinating unit in Madison, but clients are served locally throughout Wisconsin. This builds trust and credibility in local personnel and assures effective response to regional differences. County Extension business-resource and community-development agents identify and refer clients to the management assistance center located at the nearest of the University's eleven four-year campuses. At these centers help is provided directly by an Area Program Coordinator. If appropriate help is not available locally, the coordinating unit in Madison finds such expertise. Besides the resources of the UW System, the SBDC has contracted with and draws services from the following:

- Active Corps of Executives (ACE)
- Service Corps of Retired Executives (SCORE)
- Small Business Institute (SBI)
- State Office of Minority Business Enterprise (OMBE)
- Vocational and Technical Adult Education System (VTAE)
- Wisconsin Department of Development (DOD)
- Selected private colleges and universities

The SBDC thus speeds and simplifies client service by coordinating a complete range of existing resources. The result is greater efficiency without wasteful duplication and overlap of services and missions.

At a time of severe cutbacks in many government and university programs, the SBDC is enjoying increasing levels of state and federal funding. This, together with a strong commitment by the UW System, suggests that the SBDC will exert a growing impact on the small business community of Wisconsin.

Modeled after the Morrill Act, which over 100 years ago established the Land Grant Colleges, the SBDC concept establishes a comparable partnership of academic and government resources to enhance the economic health and public perception of small business.

Small business in America accounts for

- 97% of all American businesses
- 55% of all employment
- 48% of business output
- 43% of the nation's GNP
- Over half of all American inventions and innovations.

Wisconsin's 90,000 small businesses represent 95% of the state's total. The intangible contributions of small business to individual aspirations and to the social and economic fabric can scarcely be measured.

But small business is desperately in need of help:

- 60% of small business failures occur in the first 5 years.
- Lack of management skills is the primary reason for failures.
- Minority small business is receiving only token help.
- Small businesses must increasingly compete with big business for access to capital.
- Many small business people are unable to cope with growing tax, regulatory, and bookkeeping burdens.

Program Objectives

The University of Wisconsin Small Business Development Center has four objectives:

1. To contribute to the development of small and medium-sized businesses and industries and to foster the growth of new ones.
2. To be a principal factor in the development of the state's economy. Unlike other centrally controlled and planned development mechanisms, the SBDC program is designed to respond to state and local needs.
3. To provide relevant and meaningful education to increase business knowledge and skills. The SBDC program enables students (and in many cases, faculty) to increase their awareness of the business world, thus bridging the gap between the classroom and the world of work. In the process, all participants are exposed to the advantages, problems, and opportunities of the free enterprise system.
4. To generate basic and applied research by faculty, graduate students, and full-time professional SBDC staff to develop programs and services to meet the needs of small business.

Clientele, demographically described

The SBDC is intended to serve:

1. The owner or manager of any Wisconsin small business (defined as having fewer than 100 employees);
2. Any person considering starting a new independent business.

In addition, any person, regardless of occupation or place of residence, can receive SBDC publications, many of which are free of charge.

Clients with specific problems are often identified at small business workshops offered by various programming units of University of Wisconsin-Extension (UWEX). For example, UWEX twice yearly offers a five-part course, "Starting Your Own Independent Business," which tries to acquaint

prospective entrepreneurs with a range of potential problems. The SBDC can thus become involved with the specific needs of entrepreneurs from the pre-business-planning stage on.

Clients can also be referred to the SBDC by such participating agencies as the Wisconsin Department of Business Development or the Small Business Administration, or by any of Wisconsin's 72 county Extension offices. Or clients can contact the SBDC on their own. The SBDC publicizes its services through its Small Business Newsletter, which is direct-mailed to 60,000 small firms statewide. The SBDC also sponsors all small business classes and programs of UWEX.

Planning Efforts:

Events leading up to the establishment of Wisconsin's SBDC began with the UW System's growing recognition of the educational, technical, and financial needs of our state's small business community. With this in mind, the Wisconsin Associated County Extension Committees in 1975 formally called for increased management and technical assistance to small business in Wisconsin:

> Whereas the economy of Wisconsin is substantially built upon the operation of small businesses, the successful operation of which requires both technical information and management knowledge and
>
> Whereas University Extension farm management programs have clearly improved the viability of agricultural economy and
>
> Whereas many small businesses are like farm operators in the sense that they too need educational assistance, but cannot pay substantial educational fees,
>
> Be it resolved that Wisconsin Associated County Extension Committees, Inc. calls upon the state and its University of Wisconsin System to provide increased management development and technical information services to small business owners and managers. (WACEC Annual Meeting. Hurley, Wisconsin, May 29-30, 1975.)

In response to this call, the Department of Business and Management, University of Wisconsin-Extension, established the Small Business and Outreach organization (SB&O). SB&O has provided educational services to small business statewide on a 50% self-support (fee) basis since 1976.

In 1976, a report of the U. S. General Accounting Office warned of wide-spread lack of awareness and understanding of assistance and technology among small and medium-size firms. The report called for the formation of a National Productivity Center or Centers to assist U. S. small business with marketing, management, cost-analysis techniques, research, and international marketing. The SBA's SBDC pilot project in 1977 and the SBDC Act of 1978 were responses to this challenge.

The University of Wisconsin-Extension has a long history of cooperation with such federal agencies and programs as Small Business Institute student teams, SCORE/ACE workshops and seminars, and an Economic Development Administration (EDA) University Technical Assistance Center. The new UW SBDC represents an integrated approach to assistance--coordinating these and other programs and complementing the proven SB&O educational services--to combine resources and avoid wasteful duplication.

The SBDC is made possible by a baseline budget reallocation within the UW System, and by funding from a variety of participating entities:

- State of Wisconsin
- Small Business Administration
- Smith Lever
- Upper Great Lakes Regional Commission
- State Energy Office
- Trade Adjustment Assistance Center
- Wisconsin Private Sector Initiative Program

Specific Impact on Individuals, Institutions, and Communities

The University of Wisconsin SBDC serves the state's 90,000 small businesses in several ways:

1. INFORMATION TRANSFER NETWORK. A Small Business Newsletter is sent regularly to 60,000 of those businesses. In concise lay terms, the Newsletter explains new codes and laws that affect the smaller firm, tips on a range of management topics, pending developments in Washington of concern to the independent business owner, and workshops, meetings, and other events of note. The SBDC is also a clearinghouse for publications of the Small Business Administration, Bank of America, and the SBDC, and other materials of interest to small business.

In 1980, the SBDC obtained a grant from the Wisconsin Private Sector Initiative Program to compile and publish a comprehensive Business Resource Directory for the State of Wisconsin. This directory is being distributed to 20,000 small businesses and will be a tool for small business counselors.

2. EDUCATIONAL OUTREACH. The SBDC sponsors small business courses delivered by all UW-Extension business and business-related programming units. It has also developed two unique and highly successful programs:

a. With a grant from the Office of State Planning and Energy in 1978-79, the SBDC developed "Saving Energy Dollars in Small Business." Still offered regionally in person and statewide via the Educational Telephone Network, this course continually receives near-perfect ratings by participants. By stressing energy management, the course enables small businesses (including retailers, manufacturers, restauranteurs, recreation business operators, motel and hotel operators, and rental property owners) to achieve average savings of 15-20% at little or no cost. The SBDC has loaned its slide program, series of manuals, and public-service TV spots nationwide and has thus become both a materials/resource supplier and a prototype for many university and state programs.

b. In an attempt to improve the nation's balance of trade and to assist participating Wisconsin firms, the SBDC has inaugurated an annual "International Trade Seminar." Traveling to different countries each year, small business owners learn the advantages (and how to overcome the obstacles) of trading abroad. More than an educational experience, the seminar enables participants to establish business clients during the trip. Of the thirty who typically attend each seminar, half have orders to fill before returning to the U. S.

3. SPECIAL ASSISTANCE. The SBDC has obtained grants to offer two special kinds of assistance:

a. The UW SBDC is the Wisconsin arm of the Midwest Trade Adjustment Assistance Center (TAAC). This enables the SBDC to link Wisconsin firms hurt by imports to technical and financial assistance offered by the Economic Development Administration. Firms may contact their regular SBDC service center to take advantage of this program.

b. Under a grant from the Wisconsin Private Sector Initiative Program, the SBDC has established the Wisconsin Innovation Service Center (WISC). WISC is serving small business and independent inventors nationwide and in several foreign countries with a proven, low-cost evaluation of their ideas and innovations. Non-corporate inventors, who contribute a disproportionately large share of the major technological breakthroughs in the U. S., have not previously had such a service available. WISC evaluations help inventors make wise pre-market decisions that save time, money, and effort. And, in Wisconsin, inventors are eligible for the full range of SBDC services from the market stage on.

4. COUNSELING. One-to-one counseling, the core of the SBDC mission, is provided at no cost to current or prospective entrepreneurs who request it. Topics include:

- starting your own business
- feasibility studies
- inventory control
- marketing and merchandising
- getting financing
- preparing loan requests
- management skills
- personnel matters
- advertising and promotion
- accounting procedures
- recordkeeping
- regulatory compliance
- exporting
- business law
- new product development

Problems Encountered and Solutions Attempted

As a new program, unique in the nation, the SBDC has faced difficulties in communication and in coordinating services by participating agencies and the University Extension. The following problems and solutions within the Wisconsin SBDC program should help other University Extensions embarking on similar ventures.

	Solution
Problem 1. Advising small business owners of this new program. Especially difficult since this clientele has not traditionally been reached with assistance.	• Using a computerized mailing list, the SBDC direct mails 60,000 Newsletters to firms selected by SIC code. This informs them of workshops, meetings, timely management tips, news on new legislation, and SBDC services.
Problem 2. Communicating within a decentralized organizational structure.	• Quarterly meetings are held for deans of business colleges at the 11 UW System campuses that comprise the SBDC. An information exchange helps to eliminate misunderstandings.
Problem 3. Identifying priorities to properly allocate limited resources statewide.	• Each of the 11 SBDC Service Centers nominates a representative from the private sector to an SBDC Advisory Committee. The committee, in tune with regional needs and the business perspective, sets overall SBDC policy in Wisconsin.

Problem 4. Instituting adequate peer evaluation of staff in a "non-traditional" program housed within a "traditional" UW-Extension Department of Business and Management.	• Reorganization above the department level--at the "program" level--has enabled SBDC faculty to establish faculty affiliation with a campus or Extension department where they can be appropriately judged by peers (i.e., not necessarily within the Department of Business and Management).
Problem 5. Maintaining quality control of services statewide. Deans of colleges housing the 11 regional SBDC Service Centers run their campuses as quasi-autonomous institutions. There is a potential for losing statewide coordination, since local SBDC coordinators tend to look to their deans instead of to the statewide SBDC Director for guidance. The dangerous tendency was not to follow established SBDC quality-control procedures, and not to rely upon the established County Extension network.	• This crucial problem has been overcome by arranging contractual relationships with each of the deans. Payment on the service contract is made only after the SBDC Director accepts the final report of service performed. This encourages cooperation between colleges of business and the County Extension network of a kind previously possible only in agriculture. Because dollars follow service, the SBDC permits the virtues of decentralization while maintaining essential control.

With its Small Business Development Center, the University of Wisconsin has broadened its traditional Extension missions to a crucially important, but previously neglected, sector of the economy--small business. Without disrupting ongoing programs, the University of Wisconsin has opened new opportunities to faculty and students in the process of providing one-to-one assistance to the small business owner. Moreover, existing services have been efficiently coordinated without wasteful duplication or additional bureaucracy. The Wisconsin experience is a useful example to University Extensions in states willing to take on the challenge of this exciting opportunity.

Program Name: Substance Abuse Education Through Theatre

Name of Principal Person(s) Responsible for Entry:
Patti P. Gillespie

Person(s) or Institution to Whom Award Would be Made:
Patti P. Gillespie
University of South Carolina

Source(s) of Funding: Title 1-A, HEA (through S.C. Commission)
Dept. of Theatre/Speech
S.C. Dept. of Alcohol and Drug Abuse
St. Andrew's Women's Club (In Kind)

Cost of Program: c. $30,000 cash for each of two years ; inkind excluded

Number of Participants in Program:
c. 15 professionals, c. 15 volunteers, c. 40,000 recipients

Objectives of Program:

"The name of the company [Anstie's Limit] captures its goal: Dr. Anstie, a nineteenth-century physician, warned that an adult human being could responsibly consume no more than two drinks a day. Our theatre company . . . takes a simple message across the state to schools, parks, prisons, High rises, and (yes) even cocktail lounges -- use drugs if you must, but do not abuse any drug (alcohol is, of course, a drug)."

We had three goals: first, to test the usefulness of theatre as an instrument for attacking a contemporary social problem; second, to train field professionals in its use should it be successful; and third, and most important, to instruct and affect groups of people for whom substance abuse was potentially a grave problem (with particular emphasis on the disadvantaged young, the incarcerated, and the elderly)

Anstie's Limit

Few problems in modern society are more pressing than drug abuse. It affects all ages and all economic levels; it affects both those who are abusing the drugs and those who come into contact with the abusers. It can cause crime, family disruption, ill-health — and even death. Thus, it is not surprising that the problems of drug abuse have captured the attention of educators, health care professionals, and workers in the criminal justice system. But it is surprising that the dangers of drug abuse have so dismally and consistently failed to capture the attention (let alone the imagination) of the very audiences at whom educational and corrective measures have been aimed. It was the more remarkable, therefore, that what began as a modest experiment by an academic theatre department became one of the nation's most successful innovations in drug abuse education.

Funded under Title I through the South Carolina Commission on Higher Education, this project was initially underwritten only for the 1978-79 academic year and only for the metropolitan area of Columbia, South Carolina. So successful was it, however, that it was re-funded for 1979-80 and encouraged to extend its services across the state. By the end of the second year, the SAETT Project (Substance Abuse Education Through Theatre) had played to over 40,000 people in the state of South Carolina, giving 166 performances in 38 different cities and towns and travelling over 7,000 miles to do so. It had earned the respect and support of school principals and teachers, prison counselors and law professors, mental health workers and drug abuse specialists; and it had captured the hardest group of all — the audiences for whom it was intended. Although the project's aims, techniques, and scope defy easy categorization as

an instructional, counseling, or administrative effort, it can be appropriately considered an open entry, whose timeliness, relevance, practicability, and innovation warrant recognition.

Audiences acclaimed the plays and the players. Of those responding to our simple questionnaires, well over 90% wanted to see similar shows and would urge their friends to see them. Well over 90% reported that they had learned new information and that they found the material provocative. In their free responses and unsolicited letters, they spoke of their own experiences and explained how the performances had affected them personally. One supervisor wrote that after several weeks, the plays were still provoking discussion among those who saw them. Such responses were astonishing, for our target audiences included those traditionally among the most difficult to reach — disadvantaged youth, the incarcerated, and the elderly (three groups for whom substance abuse holds a terrible, and sometimes life-destroying, fascination).

Although the project's most immediate impact was on the forty thousand people who saw the performances, its success soon spawned other activities and its influence, therefore, spread. The project director was invited to teach in the state's school for field professionals; the acting company was asked to perform at annual meetings of substance abuse counselors. Video and audio tapes were requested by two local drug rehabilitation centers; the tapes were prepared and are now used for training and discussion in these centers. Articles on the project appeared in several state newspapers, including more than one story in the paper published by the South Carolina Commission on Alcohol and Drug Abuse. A regional theatre journal and a national college administrator's journal chronicled the group's work. Original scripts have been sent (upon request) to places as far away as Texas and Hawaii and have been performed by groups

in no way connected with the original project. As its reputation has spread, so too have requests for information about its work. For example, in January 1981, the School of Science Education at the University of California-Berkeley requested information on the project, seeing in its techniques a potential tool for their own efforts to curtail the use of tobacco among school children. Clearly, then, SAETT has captured the attention (and the imagination) of both audiences and professionals far beyond the state in which the project originated.

What led to theatre's being selected for an attack on the enormous problem of substance abuse? A state-wide survey showed that abuse had reached epidemic proportions in our area. Discussions with field professionals confirmed that traditional teaching methods were not working. For example, teachers complained that, although their students memorized facts about drugs with ease, they neither changed their attitudes about use nor grasped the insidiousness of abuse. Clearly, another attack on the problem was needed.

We chose theatre as our experimental tool because of its historic success as an educational and propogandistic force. Groups as diverse as the Catholic Church and the Nazi party, California grape pickers and Athenian philosophers have recognized theatre's ability to teach and persuade audiences. True, the secret of theatre's power has never been unlocked, but the fact of its power has not been disputed. It can display problems in all their complexity and can show alternative behaviors even when the many variables of a problem are too dimly perceived to permit their rational investigation and discussion. Perhaps this is why theatre has often been an effective educational force for exploring issues or problems whose very nature has made systematic discussions and arguments impossible or ineffective. Substance abuse is such a problem — it is systemic, complex, and incompletely

understood. Theatre, we believed, might succeed in attacking this problem that had defied amelioration through the traditional, rhetorical, approach.

We had three major goals. First, we wanted to test the efficacy of theatre as an instrument for attacking contemporary social problems. If successful with substance abuse, we thought, it could easily be adapted to othe. problems. Second, we wanted to provide field professionals with another weapon for their educational arsenal, one that they could learn to use with an expectation of success. Third, and most important of all, we wanted to instruct and affect groups of people for whom substance abuse was potentially a grave problem. Three groups in particular were targeted: the youth, the incarcerated, and the elderly. These group s would provide a rigorous test of the success of theatrical teaching, both because of their diversity and because of their traditional resistance to conventional methods.

We were convinced from the outset that our work must be good theatre first, and all other things second. We had to make exciting and captivating theatrical events out of a subject that was unpopular, and we had to devise ways of taking these events into spaces never intended for public performances. We decided that we had to be blunt, even brutal, about the issues at hand and that we needed to treat not only the problems of abusers but also of those trapped into a relationship with an abuser. We knew that, if we were to be believed, we would have to admit that there were never easy answers and often no answers at all; but at the same time we had to depict the dulling horrors of abuse. Thus, we would have either to find — or make — plays that would fulfill these conditions. At the same time, we would need to find, or inven , methods of staging that would be so visually powerful that they would compel the attentio.. of audiences yet simple enough that they would permit continuous touring into raw spaces without the help of stage technicians.

We first planned to use "classic" plays like Long Days Journey Into Night and In Days of Wine and Roses, plays that dealt with the problems of substance abuse. We soon found, however, that such plays were ineffective with our audiences, many of whom had never before seen live actors or live performances. We began to realize that we would have to develop all of our own materials. Before going further, then, we consulted a wide range of people: state and local drug abuse specialists, health care professionals, mental health workers, educators, counselors, school administrators, pastors, members of the local chapters of Alcoholics Anonymous, prison inmates, personnel at drug rehabilitation centers, and ordinary citizens in our community. We formed an advisory committee. We read all that we thought could help us. We sent all of our actors to training sessions, and we sent one to live for a weekend in a residential treatment center for alcoholics. Simultaneously, we secured the help of a local women's club that agreed to serve as our booking agent — setting performance dates and handling the myriad administrative details of successful touring. Our writer/director, armed with a vast array of new information and with experiences in the problems of substance abuse, and with a proven record as a theatre professional, began to experiment with original materials.

We quickly learned valuable lessons. The interest span of our audiences was short. It peaked at between thirty and fifty minutes and declined precipitously thereafter. The audiences were most engaged by materials that were frank and hard-hitting, that abandoned subtlety for punch. They responded better to a rapid-fire succession of scenes than to a single, tightly constructed story. They were more enthusiastic about comic scenes than serious ones. Based on what we had learned, the writer/director devised scripts. During the two years, he developed five original

plays and one original adaptation of a best-selling novel. (All of the plays are available at no cost — except for postage and reproduction. The adaptation, however, is available only with the prior approval of the novel's author.)

With young audiences, our most successful play was The Funniest Joke in the World, a zany farce bursting with jokes about drunks, but ending with a death about which an actor says, "And that is the funniest joke in the world." Removing his mask he continues, "You'll laugh so hard it'll kill you. Just ask somebody who has an alcoholic for a father or a wife or a brother or a friend." Among mature audiences, especially those including large numbers of women, our best received show was The Cracker Factory, an adaptation of Joyce Burditt's comic novel of the same name. The script's emphasis was on the homemaker-alcoholic as she began her long climb to recovery, constantly thwarted by the very people who believed they were helping: the husband, the children, the mother, the priest, the doctor. Edge of Death, "a soap opera about a small town where everybody is on something and everybody suffers the consequences," succeeded with groups whose cynicism was already highly developed. Two Women and Furniture, companion pieces of approximately fifteen minutes in length each, played best to groups that were theatrically sophisticated — clubs of affluent citizens or residents of college dormitories. Our only unsuccessful script, at least as judged by the responses of audiences and the answers to our standardized questionnaires was Choices. A serious play about the disruption of a family when one of its members becomes addicted to alcohol, Choices regularly provoked discussion but rarely enthusiasm. (Oddly, one of our consultants continued to insist that it was our most successful work because, she thought, its impact would be the most lasting.)

As qualities needed for the plays were discovered, so too were approaches to their successful staging. Because we would be touring, we

obviously needed simple yet sturdy sets. Because we would be playing in spaces not intended for theatrical performances, we would need to carry with us all that we needed. Because we were working on a limited budget, we would have to devise ways to cut costs. And because we wanted to make an immediate and unmistakable impact upon our audiences, we needed to make our presentations as theatrically exciting and visually interesting as they were educationally sound. With the constraints identified, we began to make decisions.

We early seized upon the mask as an appropriate visual metaphor for a major point that we wanted to stress: an abuser is often two people. When s/he is free of drugs, the user is one person; when drunk or high, s/he is someone quite different. Thus, in both Funniest Joke and Edge of Death, the donning and shifting of masks served to underscore the changes that a person underwent as the effects of drugs took over. For Edge of Death, trash ("junk") became a second governing visual metaphor. All scenic pieces were made from discarded items like garbage pails, trash bags, rags, beer cans, empty cartons, and so on.

Although the other plays did not use masks, they too employed carefully selected visual equivalents of their verbal points. For The Cracker Factory, much of which unfolded in institutions, a series of stark white hospital screens served as the background. Arranged and grouped differently throughout the piece to facilitate entrances and exits, the screens were gradually turned at the play's more hopeful ending to reveal, little by little, a muted but unmistakable pattern in pale yellow, suggesting a rising sun or a blossoming flower. The notion of something emerging alive from the sterile environment of addiction was unmistakable. For Two Women and Furniture and for Choices, a very few furniture items were used: two chairs, a table, a piece of porch railing.

Costumes were designed both to permit flexibility and to underscore the didactic points of each work. For Funniest Joke, the actors were dressed in blue jeans, matching red t-shirts (on which their real names and the name of our troupe, Anstie's Limit, were printed), and matching red tennis shoes. As they assumed their different roles, the actors donned simple gowns onto which specific costumes had been painted — a party dress, a business suit, an athletic uniform. For Edge of Death, the actors added details (made of trash bags) to their jeans and shirts. As each character died, the identifying mask was thrown into the garbage pail at the center of the stage; at the play's end only a single, unmasked character remained alive in the small town. For The Cracker Factory, the actors wore all-white garments to which a single identifying element was added: a nurse's hat, a dressing gown, a fur neckpiece, a clerical collar. Although further examples could be provided, the approach is perhaps now sufficiently clear: details of costume and scenery were few and all were chosen to reinforce by visual means the didactic points of our plays. (Further discussion of the plays and their performances can be found in an illustrated article recently published in Southern Theatre, Summer 1980, a copy of which is included for your information.)

Based on two years of experience, we have reached some conclusions and can offer some specific recommendations. First, theatre can indeed by an important addition to the educational arsenal aimed at substance abuse. It seems likely, as well, that it can be adapted for the amelioration of other contemporary social problems. Theatre, unlike rhetoric, seems able to increase an awareness of the complexity of problems and to suggest alternatives to its solution, even exploring the results of different alternatives as they are adopted. Second, we are more convinced than ever that theatre used in this way must be good theatre first and "educational" thereafter. It follows, then, that only talented and experienced writers, directors, and actors

should be used. This probably means hiring professionals in theatre and training them in the specific social problem rather than training field professionals to work in theatre. Third, original scripts must be devised for such projects, for they must treat the particular problems in ways suitable for specifically targeted audiences. Both the texts and their performances should be bold and powerful; the tepid and the nice do not work.

In a sense, the final evaluation of our work still lies far in the future, when we may discover if our audiences experienced any long-term changes in their attitudes about using chemical substances. In another sense, however, we believe already that we succeeded beyond our wildest hopes. Our work has been hailed by professionals and users alike, and each of our three original, limited goals has been met. The result has been what one professional called "the most successful tool for adolescent education that I have ever seen" and another "an invaluable tool in the field of alcohol and drug education." Our favorite "evaluation", however, was an unsolicited note from an anonymous member of an audience: "It was so good it hurt!"